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The first of October the Metropolitan Museum, New York, will set forth a special exhibition of Colonial Silver and Paintings assembled by the Society of Colonial Dames of New York. The collection will embrace examples of the work of silversmiths of New York, New Jersey, Pennsylvania and the South. Among the paintings to be shown will be works by Copley, Blackburn and Smibert.

Lenbach's well-known portrait of "Professor Emerson" has recently been purchased from the Catherine Wolf Lorillard fund for the Metropolitan Museum. This painting has for some time been exhibited as a loan in the Art Institute of Chicago. The Metropolitan Museum is to be congratulated upon its acquisition as it is an important example of Lenbach's work.

The Art Association of Indianapolis has during the past summer been holding a notable little exhibition of small bronzes by American Sculptors in the John Heron Art Institute. Seventy-nine works were comprehended in the catalogue, and among the sculptors represented were Chester Beach, Anna V. Hyatt, Abastenia St. Leger Eberle, Anna C. Ladd, Eli Harvey, Isidore Konti, and Hermon A. MacNeil.

The Art Commission of the City of Yonkers, N. Y., has awarded Messrs. A. E. Foringer and Vincent Aderente, of New York, the commission for the decoration of the north wall and ceiling of the Council Chamber at Yonkers for which forty designs were entered in competition. Both of these painters have served in the past as Mr. Blashfield's assistants, but they have also to their credit several independent works.

A memorial exhibition of the work of the late Frederic Porter Vinton will open at the Museum of Fine Arts, Boston, about the middle of October and continue through November. It is planned to make the exhibition as completely representative as possible of Mr. Vinton's career.

IN THE MAGAZINES

In the September number of the *Scribner's Magazine* is published a paper on "Design," by Kenyon Cox, which it is to be hoped will have wide reading. The greatest weakness of modern art is, Mr. Cox declares, the relative neglect of what is ordinarily called composition, but which he prefers to call by the "good old word design." "As design is the underlying and unifying principle of every work of art," he says, "so it is the classic principle, par excellence, the principle which makes for order and stability and clarity and all that the Classic Spirit holds most dear." Mr. Cox names Raphael as "the greatest master of formal design that the world has seen," and with him, so far as portraiture is concerned, he places Holbein. Millet and Corot are cited as painters whose works are dominated by design. In the same magazine is found, in the "Field of Art," a short article by Montgomery Schuyler on "Stray Statues," which points out anew some of the absurdities in the monuments we have erected to our heroes. "The Water Side of Antwerp," described by Ralph D. Paine, supplies good arguments for the improvement of the water fronts of American cities. Almost the entire number of the *Architectural Record* for September is given over to "The Building of Pittsburgh," which includes a thoughtful description by Montgomery Schuyler of "The Terrain and the Rivers," "The Business Quarter," the "Civic Center," the "Modern Auditorium Church," and the "Homes of Pittsburgh," of which numerous photographic illustrations are given. A second instalment of the Letters of Stanford White to Augustus Saint Gaudens is published in the same magazine. In the *Harper's Magazine* one of Mary Cassatt's recent paintings of a "Mother and Child" is seen engraved on wood by Henry Wolf, and in the *Century* is Timothy Cole's wood engravings of "Franz Snyder's Wife," by Van Dyck, owned by H. C. Frick, Esq., as well as a lithograph by Joseph Pennell, of the Coronation scene in Westminster Abbey.